

## Reviving a form of old comedy

By DEB SEMPLE

The Marx Brothers, Jerry Lewis, Lucille Ball, Charlie Chaplin and the Madison Experimental Theatre all have one thing in common: commedia dell'arte.

Commedia is a form of entertainment whose success depends on the wit and improvisational skill of the actor, said Joan Milograno, director of the upcoming experimental production "The Wonder Hat."

This unique and little known theatre form flourished in Italy in the 16th century and spread throughout Europe in the following 200 years.

Commedia, according to Milograno, is a theatrical challenge because it uses only a scenario -- a skeletal plot outline -- for a script. The scenario gives character specifications and a desired story outcome, but the actual storyline and all dialogue is left to the imaginations of the actors, she said.

Popular commedia improvisations are based on an interest in man and his foibles, she said, and themes can include: love, disguise, romantic intrigue and seduction.

The problem with directing commedia, said Milograno, is that "we lack the experience of having ever seen an actual commedia performance."

There are few scenarios preserved from the days of commedia's popularity, she said, as most improvisations were passed on by word of mouth through families and

commedia ensembles.

"The Wonder Hat" satirizes the "boy meets girl, boy gets girl" cliché. Using stock commedia characters, the five-member ensemble will partially improvise the story of two lovers who fail to get together out of stubbornness and comic mishap.

Harlequin (Ken Boyce) loves Columbine (Hilde Audesirk) but cannot stand the idea of receiving the "gushing" love of a woman. Columbine is madly in love with Harlequin, but fails to win his attentions.

She buys a "magic" slipper from a shrewd old junk man named Punchinello (Kathy Endlein) which will make her irresistible to all men.

In order to avoid Columbine, Harlequin buys a "wonder hat" which will make him invisible. His invisibility enables him to be

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# The Breeze

Vol. LII Tuesday, February 24, 1976 Madison College, Harrisonburg, Va. No. 28

## Faculty votes to keep grades of WP, WF

By SANDY AMANN

The Faculty Senate voted Thursday to retain the "withdrawal passing" (WP) and "withdrawal failing" (WF) designations given to students who withdraw from a class after the first five weeks.

In addition, much of the meeting was devoted to a discussion of a step system for faculty salaries.

Supporters of the WF and WP designations said the designations give a more complete reflection of a

student's work than a "withdrawal" (W) indication. A WP benefits a student who worked hard while still enrolled in a class, supporters said. WP's and WF's are recorded on transcripts but do not count as grades.

Dr. William Nelson, vice president for academic affairs, said the commission on undergraduate studies voted to eliminate the designations. He said WF and WP serve no academic purpose and often reflect a teacher's value

judgment of the reason for withdrawal when there are no grades to use as a basis for the designation.

The recommendations of the senate and the commission will be sent to the College Council.

The senate defeated a proposal to establish a reading period of two week days before exams. Dr. Julius Roberson, dean of admissions and records, told the senate that no such change could be made until the fall 1977 semester because the calendar for next year has been decided upon.

Roberson said lengthening the semester calendar by two week days might cause an increase in room and board fees for residence students. It could also affect the summer-school schedule.

### In The Breeze today

Readers write - Page 3

Student, faculty review "Death of a Salesman" - Page 4

## SGA money behind the scenes...

By FRANK H. RATHBUN

The administration releases approximately \$140,000 in student activity fees to the Student Government Association (SGA) every year, according to Paul Manning, SGA finance committee chairman.

This sum, which fluctuates from year to year according to the number of enrolled students, is divided into three categories. The first, and largest amount, is allocated to SGA budgeted organizations.

The SGA puts the remaining money into its operating and contingency accounts.

More than 80 per cent of the SGA budget is given to SGA budgeted organizations. The Campus Program Board and The Breeze receive the largest amount of funds. Other organizations funded by the SGA include the honor Council and Chrysalis, an annual literary magazine.

The SGA contingency account receives about \$9,000 annually. Its purpose is to

finance "whatever comes up throughout the year," according to Manning. The SGA finance committee uses this criteria -- "will the student body, as a whole, receive a tangible benefit" from the expenditure. "It should be something that all students can reasonably take advantage of," Manning said. In addition, approximately \$15,000 is reserved yearly for the SGA operating account.

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Lazying on a  
Thursday afternoon

(Photos by Walt Morgan)



Laurence Roller, of the secondary education department, proposes in the step salary plan that there be seven steps in each of four ranks -- instructor, assistant professor, associate professor and professor. Each year, faculty members would get a step raise of between \$600-1200, depending upon rank.

In addition, there would be a cost of living increase, computed by multiplying the base rate of each rank by the increase in the Consumer Price Index for the year. Roller's system also provides for merit raises.

The college would not have the money for the raises Roller's plan calls for because the budget is determined by the General Assembly, Nelson said. This year, the legislature provided for a 4.8 per cent raise in faculty salaries, he stated.

Beverly Silver of the biology department objected to the different sized increments for the different ranks of teachers.

Many senators said they would like to know how their present salaries compare with the salaries of others on the Madison faculty. Roller's plan would let them know where they stand, supporters said.

Discussion of pay systems was tabled until the next meeting.



Lighter side

## Primary results

By Gregory Byrne

The reports coming out of New Hampshire have been strange, to say the least. Ford is ahead, Ford is behind, Reagan is knocking them dead; Reagan is as good as dead. Shriver optimistic; Shriver out of the race.

The New Hampshire primary is known for its unpredictability and its often ludicrous results. For some reason, this year seems worse than usual and every political analyst in the nation is trying to figure out exactly what's going on.

I recently made a fact-finding tour of the state, spending more than two weeks touring the lovely New England area. I spoke with farmers, florists, politicians, lawyers, hookers, and just about every kind of potential voter. Based on my survey, here is the projected analysis of today's primary.

Sen. George McGovern (D-South Dakota) will sweep the Democratic contest, garnering 76 per cent of the vote. He will be closely followed by basketball star Dave DeBusscher with 16 per cent, ex mayor Sam Yorty with 4 per cent, activist Angela Davis with 3 per cent, and Bayh, Udall, Harris, Carter, Shriver, and Humphrey (write-in) all with less than 1 per cent.

McGovern's strength comes as a surprise to many who have not been privy to the fact that ex-governor Jimmy Carter is, in reality, George McGovern with what campaign manager Sen. Gary Hart calls "a thin coat of redneck."

Carter agreed to the substitution last fall when McGovern approached him with an offer of "1,000 per cent backing" for the vice-presidential spot on the ticket if Carter agreed to let McGovern impersonate him.

Gary Hart explained the strategy to me over lunch one day in Manchester.

"Last time they said our strength was largely unseen," he said. "Everyone was surprised at the quiet way in which we crept up on the nomination. This time we did them one better."

Hart contends that with this victory, his candidate already has enough delegates to lock up the nomination on the first ballot.

When I tried to contact McGovern at home in South Dakota for comment, a thick voice drawled over the phone, "Uhh...kiss my ass!"

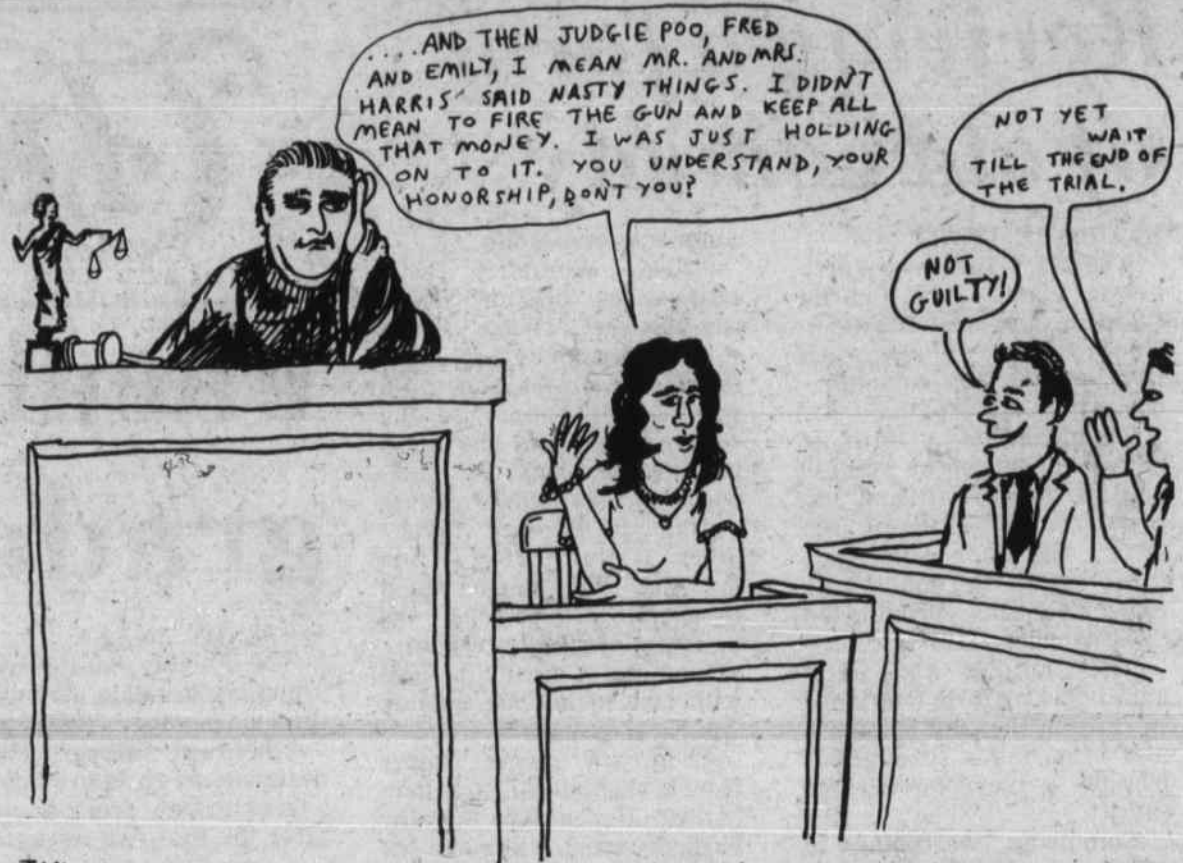
An enormous upset is in the works for the Republicans. Sen. Barry Goldwater of Arizona will take 62 per cent of the Republican vote in this conservative state, followed by actor Clint Eastwood with 14 per cent, fighter Muhammad Ali with 12 per cent, publisher William Loeb with 10 per cent, and Reagan, Ford, and Richardson making up the remaining 2 per cent of the vote.

According to high political sources, voters here are getting fed up with the "leftist" policies of Ford and the radical programs Reagan is advocating. Goldwater, though not a declared candidate, seems to embody "a political macho," an informant told me.

My informant, "Sore Throat," also said that Eastwood and Ali were the popular choices because of their "tough guy" images. "You get the feeling they would know how to handle the country," one voter told me.

The only other significant threat on the Republican side was a .05 per cent vote for Abraham Lincoln. Most authorities agree that this is largely a "sympathy vote." "It's the time of year," said one. "We always get a few loonies in February who'll vote for Lincoln or Washington."

White House spokesman Ron Nessen refused to comment on my predictions, saying, "The president stands on his record. This is not the time to start running from a wishbone."



TIM KIRK 2/76

## JUSTICE FOR THE BUY-CENTENNIAL

On welfare and poverty

## Solutions for a sane society

By Jerry Thurston

Conclusion of a three-part series

The final governmental policy that I shall examine is the Social Security system and its effects on the poor. This is the largest "welfare" type program in the United States from the standpoint of its tax receipts and its disbursements. Social Security is nothing more than a huge scheme for transferring income from present workers to workers who have retired. Unfortunately for the poor it is another program that taxes their income for the benefit of the not-so-poor.

The Social Security system is financed by a regressive tax on a base income of about \$14,000. The highly regressive nature of the program stems from two additional facets of

### 'the poor are placed at a disadvantage'

the system: 1) the benefits one gains from the plan are a function of how long one survives beyond the age of sixty-five, and 2) the total value of one's "investment" in Social Security is a function of how long one pays taxes into the system. On both counts the poor are placed at a comparative disadvantage. Since the non-poor have a higher life expectancy than the poor the system distributes income from lower to higher income classes.

In addition, because children in lower income groups go to work sooner than the children of the middle and upper income groups (these children often receive two or four years of college or technical training before entering the work force that the poorer children do not receive) the total value (including accumulated interest) of the poor people's tax contribution is substantially greater than the tax contribution of the non-poor. Contrary to popular belief the Social Security system redistributes income from the poor to the non-poor segments of society.

Recognizing that there are grave problems in the present welfare system was a simple task for anyone willing to open his eyes and look. Tracing the causes of the problems was only slightly harder. The real stickler is the perennial question, "What can we do about the problem?"

It is all too clear that the direction that the government has been going in for a decade must be reversed if progress is going to be made in alleviating poverty. The policies and laws that aid a select few while banishing many to poverty must be repealed. First and foremost the government must refrain from inflationary policies that produce the aged

poor and erode the value of savings and wages. Laws written for the few such as minimum wage laws and occupational licensure laws must be erased from the books. The crippling income and Social Security tax laws must go as must the urban renewal program and other bureaucratic programs that shackle individual enterprise, especially in the ghetto.

In conjunction with the elimination of the governmental programs that institutionalize poverty, the welfare programs must be eliminated. Welfare programs such as the Social Security program, the Aid to Families with Dependent Children program, and unemployment insurance programs that mulch the taxpayer, stifle individual incentive and promote poverty as a way of life.

Once these objectives have been accomplished then once again people can adequately plan for their retirement years unconcerned about the ravages of inflation on their pensions, savings accounts or insurance policies. People will once again return to productive work rather than leading a life of forced unemployment or working to support defunct projects that were not of their doing.

In addition, a policy such as I have outlined will allow and even encourage the proliferation of privately funded charities. Charities, whose goal will not be to sign up more people for the dole to meet a legally prescribed quota, but one that will help the "deserving poor" to once again become self-sufficient and productive.

For anyone not aware of the true effects of various welfare programs on the poor and anyone inclined to think in conservative (i.e., work within the system) terms my "medicine" to "cure" the welfare-poverty problem is admittedly going to be hard to swallow. Probably the first reaction of the idealistic reformer (one who doesn't want to scrap the programs but wants to set up an "ideal" program according to his concepts of welfare and justice) is to immediately call for modifications in the existing system so that it can fulfill his goals. Even today the cries "soak the rich," "close the loopholes," "affect more equitable distribution of wealth," and other liberal shibboleths fill the air. While it could be shown that even these policies will ultimately exacerbate the problems of the poor, such a presentation is not required here. Rather, the basic assumption that our government can be programmed to produce any "ideal" that can be dreamed of needs to be refuted.

Such a refutation does exist. It is what I call the doctrine of, "Things are as they are for reasons." It is surely one of the most important political discoveries of the last forty years.

As David Friedman explains: "The notion

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## The Breeze

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The Breeze encourages letters to the editor on topics dealing with the Madison campus and community. All letters must be signed and include phone or box number and may be addressed to The Breeze. Longer letters may be used as a guest spot at the discretion of the editor. All letters will be edited at the discretion of the editor.

Letters, columns and reviews reflect the opinion of their authors only. Unsigned editorials are the opinion of the Breeze editors. All material submitted is subject to editing at the discretion of the editor.

The Breeze will publish six times a month during the spring semester: every Friday and every other Tuesday. Deadlines for announcements are Tuesday for the Friday paper and Friday for the Tuesday paper. Deadlines for ads are Tuesday night for the Friday paper and Thursday night for the Tuesday paper.

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# Readers disapprove of WMRA programming

## Times allotted

To The Editor:

In response to the letters of John Tucker and Bill Moore that appeared in the Feb. 20 issue of The Breeze, it seems that neither Mr. Tucker nor Mr. Moore seems to understand what Mr. Dawson's letter (Feb. 13) was trying to say.

Those of us advocating a review of present programming are not asking for a "24-hour boogie station." And to Mr. Tucker's smart-aleck remark about WQPO - Mr. Tucker, simply because one does not want to listen to a steady diet of classical, jazz, and folk does not mean that

one wants to listen to Top 40 "junk" either.

For most of us, it is not the balance of programming that we are opposed to, but the times allotted. How many students can stay up from 11 p.m. - 2 a.m. to finally get a chance to hear some progressive music?

And if WMRA is to be a "public" radio station, why does it take up valuable college space and money?

I believe that Mr. Dawson and I speak for more students and Shenandoah Valley young people than either Mr. Tucker or Mr. Moore would like to believe.

John Hively

## By the students for the students

To The Editor:

I am one of the students at Madison who feels that WMRA is not serving in the best interests of the campus. Thus, the need for a campus radio station arises. No one would contest Mr. Tucker's statement that "WMRA is not a campus radio station anymore." This in itself is one reason why WMRA does not meet the needs of the campus. If WMRA is not a campus radio station, what is it doing here?

A campus radio station should be run by the students for the students. If necessary, let the students find the money needed to run it. I'm sure it can be done. Nevertheless it should be in student hands.

In its present state, WMRA is run in the same manner as WVPT television. It's true that students work there and that the station provides an educational tool. As a student and a communication arts major, however, I feel that the campus should be provided with its own radio station.

I doubt that we will see a change in the present set-up. It is truly a bad break for the students of Madison College. Let's not forget that WMRA

started out as a campus radio station, and I wonder who authorized the switch to public radio. The students?

Jonathan Simmons

## Dawson replies

To The Editor:

In answer to John Tucker's reply to my statement that most Madison students don't listen to WMRA, I have one major point that needs to be raised.

Although he didn't admit it in his letter, Mr. Tucker works in WMRA's news department. In other words, both of the letters defending WMRA were from the station's own staff—not from any typical Madison students they claim are WMRA listeners.

I stand by my original statement: WMRA doesn't play what most Madison students want to hear, so most Madison students don't listen to WMRA.

Jim Dawson

## Reviving a comedy form

Continued from Page 1

close to his love without becoming the victim of her passion.

Adding to romantic entanglement and intrigue are two zany servants, played by Tim Hudson and Wendy Schneider, who complete the ensemble.

Milograno said the play will be presented on a triangular stage with few props and set pieces. Costumes will suggest the commedia style of ballet gown, tights and capes worn to enhance the mime aspect of the play.

"But," she added, "the most important element is the actor."

Although commedia dell'arte has ceased to be a

thriving art form, fragments of the craft are still evident in contemporary comedy.

The Marx Brothers and their accomplice in comedy Margaret Dumont made up a small commedia ensemble. They maintained the same characterizations no matter what situation they were in, as did the actors of commedia.

The stock characters of the 16th century theatre used satirical songs and farcical incidents to improvise lines and stage business. This is when the slapstick came into being, used to make a sound when an actor pantomimed being hit.

Patented comic reactions to given situations, such as Lucille Ball's wide mouth crying or Charlie Chaplin's waddling, almost mime-like walk, or Jerry Lewis' "little lost boy" character, are all throwbacks to the time of make-shift plotwork and character continuity.

In addition to performing "The Wonder Hat," the cast will present a scenario of their own invention which they will develop from individual impressions of what a 16th century commedia presentation was like, said Milograno.

This commedia production is the culmination of four years of theatre education for Milograno, who plans to go into directing as a career.

"We have the experimental theatre and I think we should use it to learn more about neglected material like this," she said.

"Although commedia dell'arte is a little-known and rarely performed theatre form, it's important to our comedy heritage and we hope it will add a new perspective to theatre at Madison."

The production can be seen on February 29, March 1 and March 2 at 7:30 p.m. in the Experimental Theatre. General admission is \$.75.

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# A—you know—very mixed up family, but...

By ROBERT LISLE

There's this -- you know -- crazy, mixed-up family. The old man, Willy, is a really -- you know -- dumb guy, who's always got to give himself -- you know -- a big build-up, a real put-on. Real dumb, like. Then there's his real stupid wife, who treats him -- you know -- like a big baby.

And his two kids -- except they're grown men -- you know -- but they act like they're still in high school.

One of them -- you know -- Hap, is just as phony as his father, only -- you know -- more of a stinker, a real smooth con-artist, only -- you

know -- strictly small-town. Then there's his older brother, Biff, a -- you know -- Varsity has-been. He's way over 30, but -- you know -- he acts just like a kid -- real

It could've been -- you know -- real funny, only the old man has a -- you know -- real hard time, and you can tell his wife is -- you know -- all the time suffering, and Biff even breaks down and cries, and the old man goes off his rocker and -- you know -- kills himself. And so it's all -- you know -- sort of sad.

If you don't think about it too much, but just enjoy it scene by scene, Arthur Miller's play will keep jabbing you as you watch it. The

Madison players, to their great credit, succeeded in releasing most of the emotional energy Miller locked into the drama.

It is not an easy play to make convincing. The characters do not truly interact, but merely take turns expressing what's bugging them. When a character reacts, it is to something in his own mind. The roles of Biff, his mother, and Willy are three dimensional only in that they can't free themselves from the past; their depth is in the time-dimension.

The role of Willy is one of the most difficult in the American theater. The actor

must make us feel both pity and scorn for him, while at the same time inducing us to think, "There, but for the grace of God..." It is a role that few amateurs should attempt. Tom Arthur (despite a poorly orchestrated opening scene -- at least on Friday night) handles it almost like a professional.

Cedric Guthrie as Biff succeeded in crossing the threshold between acting a role and living the part. The words he spoke seemed to come not from a script he memorized but to be spontaneously generated by his own thoughts and feelings -- especially in the dramatic moments towards the end of the play. Guthrie's part is difficult because it requires the kind of histrionics that lure the unwary into overacting. He played the part with almost perfect control.

Barry Carter, as the other brother Hap, had a much less demanding role, but one that required the right mix of charm and meanness. In his less charming moments Carter didn't seem quite nasty enough. His scene with the "chippies" in the restaurant, though, was well done.

Valerie Tullous, who played Willy's wife in the performance I saw, also had a role that required greater

emotional range than she gave it. There should have been a stronger contrast between the casual cajolery called for in the opening scene and the near-hysterics of the later ones.

Nor did she show enough variation in manner and tone between her scenes with Willy and those in which she spoke to her sons alone. But perhaps the direction was at fault. Though she delivered some of her lines too rapidly and indistinctly, Miss Tullous' overall performance was very effective, for the role, one has to admit, would challenge the abilities of even an experienced professional.

One sure test of a good director is the sharpness of delineation in the minor roles. Here Thomas King demonstrates a sure touch. The boy next door and his father Charley, Willy's young boss, the girl in the Boston hotel room, the girls in the restaurant, and even Stanley the headwaiter -- all dispense a flavor of individuality.

Though the playwright conceived his characters almost as cardboard cut-outs and designed the drama as a modern allegory, Miller's theatrical technique makes it work.

Particularly successful is his adaptation of the flash-

Continued on Page 5

## ...A play 'worth seeing'

By GREGORY BYRNE

It takes a certain courage for a college drama troupe to tackle what many consider the "great American play," and that courage and determination are responsible, I think, for both the successes and failures of the Madison production of Arthur Miller's "Death of a Salesman."

It is ironically appropriate that the department has chosen to include "Salesman" in its bicentennial season, for the play examines in grisly detail the failure of the American dream of success and wealth and the problems of sons and fathers.

The drama presents enormous difficulties, both technical and dramatic, which can be overcome only by superb acting in many of the roles and a wizard of a stage designer. In the Madison production on opening night Thursday, the acting was uneven and choppy, while the stage design largely succeeded, to the credit of student stage designer William Bartlett.

The success of Miller's play depends largely upon the actor chosen to play Willie, certainly a most difficult and complex role. The actor

must effectively portray the downfall of a great man while avoiding the pitfall of melodramatic pathos.

Faculty member Tom Arthur's Willie just doesn't work, despite Mr. Arthur's obvious determination and some excellent moments early in the play. Willie's excited speech in the kitchen just prior to his first dream sequence ("Don't leave the hubcaps, boys") is excellent.

Had Mr. Arthur been able to sustain his excitement and drive, his performance would have shined. Sadly, it did not.

Mr. Arthur seems too involved in the physical mannerisms of acting to really get involved in his role. The affected gravelly voice is inconsistent throughout the evening. It disappears at random, often when most needed, as in the dream sequences. It is important for the audience to realize that while other characters become younger for these scenes, Willie remains 60 years old.

Willie is essentially a manic-depressive character. Whether happy or sad his gestures should be exaggerated, sweeping, all-inclusive. Mr. Arthur's motions are too limited and mechanical. When Willie confronts his

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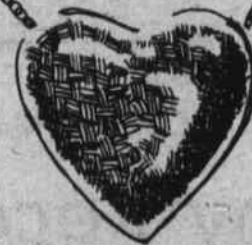
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# 'Death of a Salesman' worth seeing

Continued from page 4

boss, he should become hysterical. In this production he merely becomes upset.

One must question director Tom King's decision to cast Arthur in the lead role in the first place. Willie Loman is a big man who takes a fall. He is the type of man who could have gone to Alaska with his brother Ben or who could be a carpenter. It is essential to the tragedy of the story that Willie appear to have options for escape open to him and that he be physically capable of taking them.

In this production Biff and Happy both overpower their father. Mr. Arthur comes off looking like a meek college professor. Mr. Arthur must be admired for the courage it took to undertake the role, but I seriously question the advisability of him doing so.

The character Biff is as important as Willie, and here the Madison production is more successful. Cedric Guthrie's Biff is slow to start, but grows more convincing as the evening wears on. By the final denunciation scene, Mr. Guthrie has brought so much conviction and energy to his role that Biff becomes a three-dimensional person. Mr. Guthrie proves himself equal to the task of showing us Biff's intense confusion and love for his dying father.

Happy, the most decadent and vile character in the drama, comes off as something of a nice guy, however. He's the sort of fellow you'd like to have a few beers with. Barry Carter's Happy needs to be more flashy and erotic. After all, Happy is the playboy figure of the play. Happy is also swept up into his father's hopeless dreams and should more violently denounce his brother and defend his father's ideals at the funeral scene.

Both Biff and Happy make good transitions from the reality to dream sequences, especially in their more youthful voice patterns.

Christina Davis renders a bland and misinterpreted Linda. Linda is a demanding character who is largely responsible for Willie's delusions of grandeur and his suicidal death. Ms. Davis's best scenes are those with Biff and Happy, when her nastier side comes out beautifully. Otherwise, she plays her more as a faithful, loving wife who is Willie's source of comfort.

But the best performance comes not from the four major characters but from a relatively minor one. Rich Travis's Charley is the highlight of the evening. His voice and timing are excellent, especially in the scene where Willie comes to borrow the money for

his insurance. Travis wonderfully portrays Charley's cynical world-weary attitude.

Looking older even than Willie, Charley sounds middle-aged without a gimmicky voice or mannerisms. His love for Willie is most eloquently expressed in his moving "Jesus!" at the conclusion of the borrowing scene and in the outstanding "smile and shoeshine" speech at the grave. Let's hope we see more of Mr. Travis in future productions.

A second miscast role was that of Bernard, Willie's whimpering nephew. Jim Isbell portrays essentially the same character he did in "Captain Jinx of the Horse Marines," and the result is disquieting to say the least. Bernard is a whimp and a milquetoast as a child, but he is not supposed to be comic. Neither is he supposed to be little-boyish when later in the play he returns as a lawyer. (It's hard to imagine him preaching a case before any court, much less the Supreme one.) More sophistication and quiet intellectualism is called for in this part.

Other performances deserve mention: John Wells as brother Ben is properly dignified and Sherry Ramsey as the other woman is adequately seductive and comic. Lloyd Combs starts out well as boss Howard Wagner but tries too hard.

The set and lighting by William Bartlett serve as vital parts of the production. The set for this drama is a difficult one. It must allow the characters the freedom to portray the present downfall of Willie and his family and, by shifting a few feet, to present images from the past.

Bartlett's set does just that. The use of the forestage as the backyard, office, and restaurant is a good use of limited space and the blue lighting for the backyard sequences is a nice touch.

The set does, however, have gaps in it which allow the audience to see actors running around backstage. It also tends to shake a bit, most noticeably during Biff's exit from the Boston hotel room.

The lighting effectively shifts from past to present, though some missed cues early in the show are distracting. As this is the first time that a student has designed set and lighting for a major stage production, minor grievances can be forgiven. Mr. Bartlett is to be congratulated on a job well done.

Tom King's direction is largely faulty. The pacing of the play is dreadfully slow, especially in act one. Willie is tired, to be sure,

Continued on page 6

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## A very mixed-up family

Continued from page 4

back device in films, signalled in the play when the characters walk through the imaginary walls of the stage-set. This device is no mere gimmick, but is justified by his stated purpose: to show that a man "is his past at every moment and that the present is merely that which his past is capable of noticing and smelling and reacting to."

But while it is true that the play is good theater, the perspective it presents, limited to begin with, now seems dated. The young drop-outs from American society in the 1950's and 1960's - the Haight-Asbury crowd, the Village refugees, the hard core of the communes - make Biff look like a slow-learner who, even at the end, is not quite with it. Compared with the personalities televised in the Senate Watergate hearings, Hap seems like just another version of the American innocent.

Despite his professed pretensions of demonstrating that the common man can be made into a tragic hero, Miller's real purpose seems to have been social and economic protest.

His message is that selling (as opposed to creating or producing) not only corrupts men's standards of honesty and deprives them of life-sustaining fulfillment for their basic psychological needs, but that it also destroys their self-respect and denies them human dignity. As Charley says in the "Requiem", "No man only needs a little salary."

But Willy is overdrawn as a victim of the American way of life. He is merely pathetic, having so fully succumbed to the American "dream" that

we wonder whether he had any solid stuff in him to begin with, whether his ruin really represents any significant loss to mankind. Was anything in him worth salvaging - except a dog-like simple-heartedness? Maybe Hap, who represents a further stage of Willy's corruption, is deserving of more respect. At least Hap seems to know what the score is.

Maybe we have become too cynical about our society, but our view of Miller's "hero" is inevitably colored by the intervening quarter of a century since the play was written. For us today the lack of regard for human dignity in American society is a theme that is viewed too narrowly if seen only in the context of American hucksterism.

The psychological, social, and economic repression of American minorities now begins to sit more heavily on our consciences. (How much sympathy would a Negro audience feel for poor old Willy Loman?) And we are beginning to think a little more seriously about the dignity we deny to the old and the infirm in our society.

But perhaps Miller, way back in 1949, helped bring these concerns to our consciousness. So in the year of the American Bicentennial, which should be a time for examining how far we have come and how far we have yet to go, "Death of a Salesman" was well chosen by the Madison College Theatre. Anyone within commuting distance would be foolish to miss it.

(Editor's note: Lisle is a professor in the Department of Foreign Languages and Literatures.)

## SGA money

Continued from Page 1

This money is used for SGA executive council salaries and office supplies and salaries for print shop employees and life style board members.

Each SGA budgeted organization must present its budget requests to the finance committee in the spring of the school year. The committee votes on each separate item in a budget, "with an eye towards cutting the sum total," Manning stated.

Upon committee approval, each budget request is given to the full senate for its consideration. This body can delete or amend any proportion of a proposed budget. Manning noted that the full senate made "a number of considerable changes" last year.

He added that individual requests came to roughly \$188,000 last year. With only \$140,000 available the SGA was forced to cut \$48,000 from the combined budget requests and its own contingency and operating accounts.

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# Announcements

## Summer jobs

Representatives from Busch Gardens, Williamsburg, will be interviewing interested students for summer employment Thursday, from 9:30 a.m. to 4:30 p.m. Interviews will be on a walk-in basis in rooms B and C Warren Campus Center mezzanine.

## Job opportunities

Dr. Ralph Cohen will speak on job opportunities for non-teaching English majors Wed., Feb. 25 in meeting room B of the Warren Campus Center. Refreshments will be served.

## Coffee house

A coffee house featuring the music of Riverdown Legacy, including Arch Lindjord and Andy Feerst, will be held at 9 p.m. Friday, Feb. 27, in Shorts TV Lounge.

## Bicentennial columns urged

The Breeze would like to encourage students, professors, and administrators to contribute articles for the Breeze Bicentennial Brevity column.

Please send name and proposed topic to Bicentennial Brevity, The Breeze, Communication Arts Department.

## Refrigerator raffle

Pi Kappa Phi fraternity will be selling refrigerator raffle tickets between 9 a.m. and 11:30 a.m. and from 2 p.m. to 5 p.m. this Friday in the Post Office Lobby.

## Writing lab

Students concerned about college-level writing may come to the writing lab for individualized help. The lab is available to all students and is located in Keezell Hall. Lab hours are 1-5 p.m., Monday through Thursday. For additional information call Mrs. Hoskins at 6401.

## Math Honor Society

Students majoring or minoring in math who are interested in Pi Mu Epsilon, the Math Honor Society, should contact Hope Harbeck at 433-7233 or P.O. Box 5457, by this Friday.

## Art exhibition

Ronald and Barbara Wyanko of the art department will present a jewelry and weaving exhibition from Feb. 23 - March 12 at the Longwood College art gallery. They will also present lectures and workshops March 3 at Longwood College.

## Classifieds

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## Solutions for a sane society

(Continued from Page 2)

that any ideal system can be established in-correctly treats the political process as if it had no corresponding internal logic of its own. The argument simply assumes that political institutions can be set up to produce any desired outcome."

But such is not the case. Government serves as a tool for various interests to use in order to serve their ends. Through illusion and falsehood, agents of government perpetuate the myth that it exists for the altruistic benefit of all citizens. Rather, government gives to certain factions the collective power of the police and the militia to extract favors from the remainder of the populace.

In addition to recognizing the political realities of the welfare and poverty problems we must be cognizant of the immutable laws of human action and economics, for even if the majority of the populace could be hoodwinked into supporting these government programs, the programs would fail as assuredly as night follows day. Poverty has not, cannot and will not be eliminated by legislative fiat.

Unfortunately, however, the plight of the poor is sealed as long as our government pursues the special interest-stopgap approach to solving the welfare and poverty problems. This situation will not change until "idealists" and all other concerned citizens realize that the government's special-interest tactics are bound to fail, and upon realizing this, demand an end to this counterproductive approach. Any policy short of this will lead to futility, frustration and-or economic disaster.

Perhaps our nation will fail to heed the

lesson of the past forty years and will continue to pursue the harmful and divisive policies of the past. Hopefully the government will adopt a policy such as I have outlined here and close (at least in the United States) one sad chapter in economic history, a history characterized by economist Ludwig von Mises as "...a long record of government policies that failed because they were designed with a bold disregard for the laws of economics."

## 'Salesman'

(Continued from page 5)

but not that tired. I had always been thankful that Miller wasn't O'Neill, or else "Salesman" would have gone on for five or six hours. King has slowed the play to almost this point.

Two peripheral distractions made opening night a little less pleasant than it could have been. First is the ushers decision to allow latecomers to enter. This is especially distracting during a play which requires intense concentration for both actor and viewer. Secondly, two young men up front were guzzling beer during the intermission. This is a sad comment on the state of some Madison students who apparently don't know the difference between a pep rally and a performance.

"Salesman" may or may not be the great American play, but its enduring qualities make it one of the most compelling character studies in the history of American theatre. And with birthday number 200 at hand, America can use more great art.

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# Sports

THE BREEZE  
Tuesday  
February 24, 1976  
Page 7

*Edged by Tech:*

## Gymnasts second

Madison College's women's gymnastics team took second place in last weekend's state meet held in Godwin Hall. First place went to Virginia Tech, with 81.3 points, followed by Madison, 79.6, and the University of Virginia, 75.5.

The Duchesses did not take first because of their failure to perform well vaulting, according to coach Hayes Kruger.

"We had hoped for first, but we lacked the aggressiveness to be good vaulters. You can't hesitate going down the runway."

Kruger added that girls are generally afraid of vaulting because of the risk involved. But he said that Madison is getting better, and that he is not discouraged.

Madison's Sharon Liskey

won first place in the uneven bars. She entered the finals in third place, but an excellent performance moved her over VPI's Barbara Briscow and Madison's Cindy Mallonee to first place. Mallonee finished second.

Cheryl Flory, also from Madison, finished first in the balance beam competition. Julie Magnus was the only other Duchess who placed. She finished fifth.

In the floor exercises, Madison's Anette Owens took second place, and Krista Carter finished fourth.

Madison's second place finish qualified them for the regional competition on March 12 and 13 at Memphis State.

The Duchesses' last meet will be at home Saturday, beginning at 2:00.



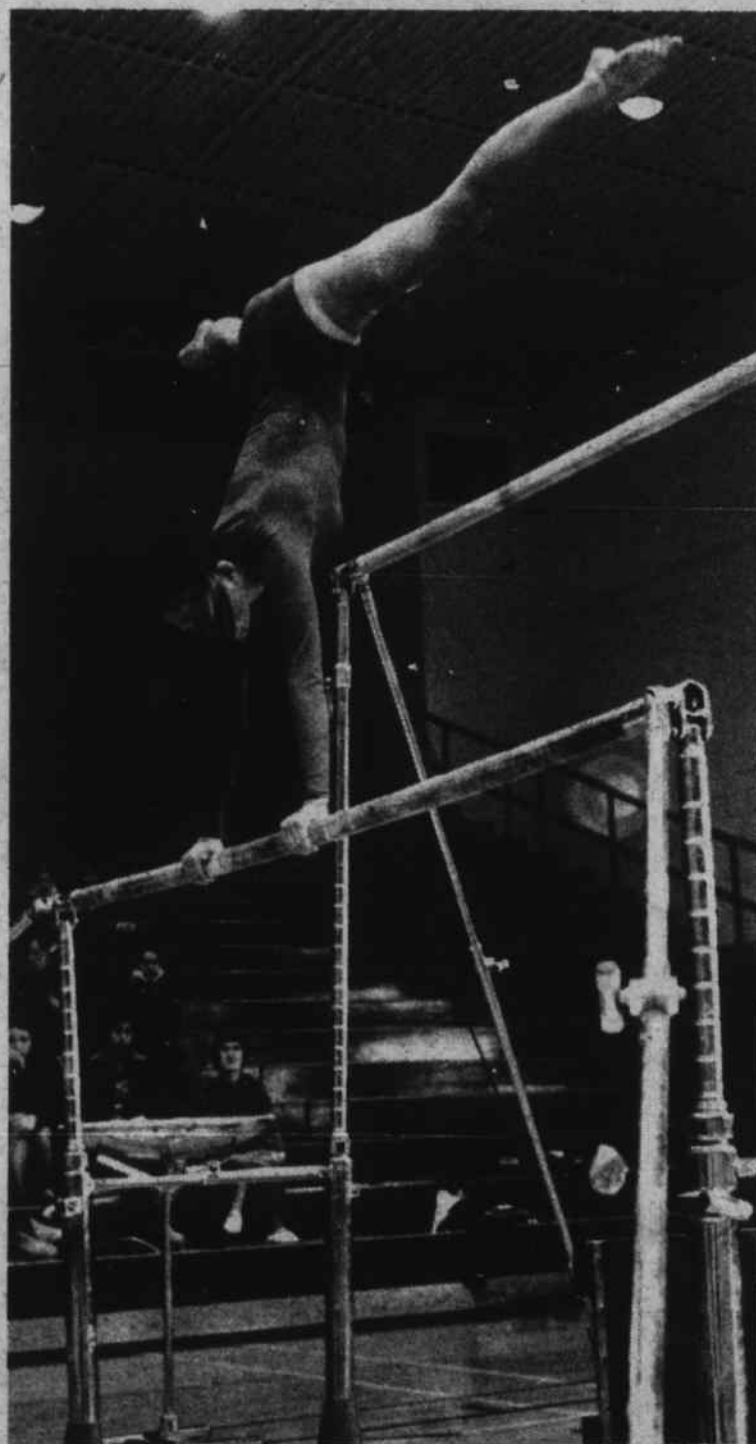
Krista Carter and friend anxiously await their turn



Krista Carter in a graceful pose during the floor exercise

*photos by Mark Thompson*

*and Don Petersen*



Michelle Manning performs on the uneven bars

Overcome with joy, Sharon Liskey hugs Coach Kruger







GLENDIA KOHLAFER moves in low during a match that she won Saturday against Randolph Macon's Womens College. The Duchesses placed fourth in the match, as Ohio State was first, the University of North Carolina second and Randolph Macon third. The Duchesses tied Randolph Macon in bouts, but lost 59-57 in touches. (Mark Thompson photo)

#### State tourney Thursday:

## Women top-seeded

Madison College's women's basketball team has been seeded first in this weekend's state tournament at Bridgewater College. The tournament, which will be comprised of eight large college team will begin Thursday.

Madison takes an impressive 12-5 record into the tournament.

The University of Virginia handed Madison its only in-state defeat last Wednesday night by a score of 67-57.

"I'm very complimentary of the team from U.Va.," commented head coach Betty Jaynes. "They were really up for the game with us because they had to win in order to get into the state tournament. They just simply outplayed us."

The Duchesses jumped out to an early 11-5 lead and it looked as though Madison was on its way to a win. But in the next two and half minutes the Duchesses were outscored 8-0,

## Hockey camp at Madison

The 1976 United States National Field Hockey Team will be chosen at Madison College this summer.

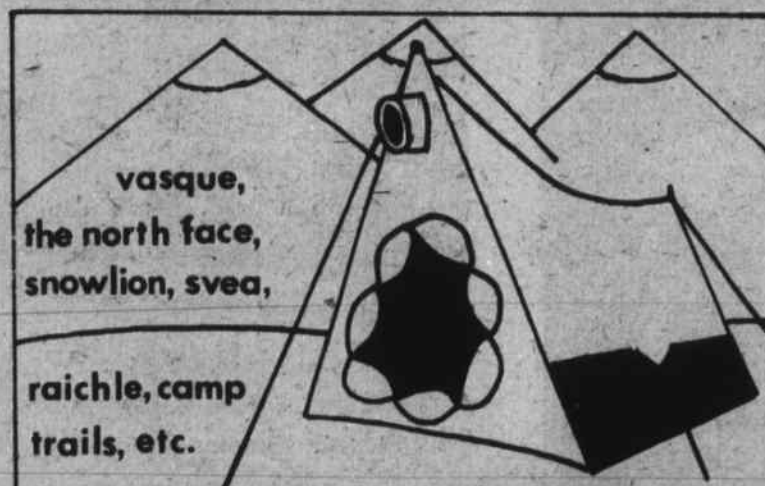
Approximately 30 of the nation's top field hockey players will attend the final camp at Madison where the U.S. Team will be selected, according to Janet Luce, coordinator of the camp.

and fell behind for good at 13-11.

Madison was outscored 18-9 in the remainder of the first half and trailed at the half 39-21.

Madison trailed in the second half by as many as 22 points. But the Duchesses outscored their opponents 13-4 in the last five minutes of the game to cut the final margin to 10 points.

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# Dukes looking to playoffs

The Madison College basketball team lost a very important game Saturday night as they were downed by George Mason University, 91-79. The loss dropped the Dukes' record to 16-7, and could possibly keep them out of the NCAA tournament.

"I really don't know how the loss will affect our chances," commented Madison's athletic director, Dean Ehlers. "It sure didn't help us any."

Ehlers was on the NCAA regional selection committee as of last week, but is not allowed to participate now that Madison is under consideration for a bid. He said that the loss now puts more importance on tomorrow's game at Roanoke.

"I was hoping that with only six losses we would get an early bid," said Ehlers. "Now I think the committee will probably wait until after the Roanoke game."

The loss hurt Madison's chances of hosting the regional tournament. Ehlers said the committee usually likes to name the host school early. The bids are scheduled to start coming out today.

Ehlers said that schools in contention with Madison are Morgan State, the winner of the Mason-Dixon conference and possibly Guilford College. As of last week, Guilford had not decided whether to participate in the NCAA tournament or the NAIA tournaments.

"After those schools, it will probably come down to us and Old Dominion," said Ehlers. "And the committee will have to look at the fact that ODU beat us at home."

Head coach Lou Campanelli said that he really did not know what the loss would do to their chances. He also felt that a win Saturday night would have locked up the bid. "The loss puts more pressure on us to win our next two games (against Roanoke and Washington and

Lee on Saturday)" said Campanelli. "But with 18 wins, and playing against the competition that we have, I think we should get the bid."

Madison fell behind early in the loss to George Mason, and were forced to play catch-up basketball.

The Patriots shot 63 percent from the floor in the first half, 76 percent in the first eight minutes of the game, and led at the half 57-35.

"I really couldn't fault our team," said Campanelli. Madison shot 51 percent in the first half. "George Mason just came out smoking, and put us in a tremendous hole."

Behind Sherman Dillard and Roger Hughett, who will start at the point guard spot tomorrow night, the Dukes

battled back. Outscoring the Patriots 16-2 in the opening minutes of the first half, Madison closed the score to eight points with just over 14 minutes remaining.

George Mason called timeout, but the Dukes continued to score and, with 5:41 left in the game, Madison trailed 76-73.

Dillard stole an errant Patriot pass, and drove to the basket. His 12 foot jump shot bounced off the rim, and George Mason grabbed the rebound. The Patriots scored six unanswered points, and the Dukes called timeout.

"That shot was the key," said Campanelli. "Instead of being within one point, we were down eight, and we couldn't close the gap."

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